



# UNIVERSIDAD DE LA RIOJA

## TRABAJO FIN DE ESTUDIOS

Título

Literatura en el aula de EFL para mejorar el pensamiento crítico: la ficción distópica de Huxley y Orwell.

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Titulación

Máster Universitario de Profesorado, especialidad Inglés

Departamento

FILOLOGÍAS MODERNAS

Curso académico

2018-19



***Literatura en el aula de EFL para mejorar el pensamiento crítico: la ficción distópica de Huxley y Orwell.***, de CARMEN BARRIO RUIZ DE VIÑASPRE (publicada por la Universidad de La Rioja) se difunde bajo una Licencia Creative Commons Reconocimiento-NoComercial-SinObraDerivada 3.0 Unported. Permisos que vayan más allá de lo cubierto por esta licencia pueden solicitarse a los titulares del copyright.

**Trabajo de Fin de Máster**

# **Literature in the EFL Classroom to Enhance Critical Thinking: the Dystopian Fiction of Huxley and Orwell**

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**UNIVERSIDAD  
DE LA RIOJA**

**AÑO ACADÉMICO: 2018/2019**

"Words can light fires in the minds of men.  
Words can wring tears from the hardest hearts"

Patrick Rothfuss: *The Wise Man's Fear*. 2011

**RESUMEN:** Esta propuesta de innovación educativa se basa en la implementación de la ficción distópica para mejorar el uso del pensamiento crítico en el aula de EFL. Para ello se exploran varios enfoques teóricos para el trabajo de textos literarios en el proceso de aprendizaje de lenguas, a partir de estos, se genera el plan para la aplicación en el aula a través de las metodologías TBLT, CLIL y Flipped Learning. Esto se traduce en la creación de tres tareas en las que se estudia, en primer lugar, las características y autores principales del género distópico para generar una significación individualizada, en segundo lugar, de las novelas de *Un mundo feliz* de Aldous Huxley y *1984* de George Orwell.

**PALABRAS CLAVE:** Innovación Educativa, EFL, Textos literarios, Distopías, Pensamiento Crítico.

**ABSTRACT:** This educational innovation proposal is based on the implementation of dystopian fiction to improve the use of critical thinking in the EFL classroom. To this end, several theoretical approaches are explored for the work of literary texts in the process of language learning. From these, a plan is generated for classroom application through the TBLT, CLIL and Flipped Learning methodologies. This translates into the creation of three tasks in which the main characteristics and authors of the dystopian genre are studied in order to generate an individualized meaning, secondly, of the novels of *Brave New World* by Aldous Huxley and *1984* by George Orwell.

**KEY WORDS:** Educational Innovation, EFL, Literary Texts, Dystopias, Critical Thinking.

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## 1. INTRODUCTION AND JUSTIFICATION

The present innovation proposal was born during the teaching practice period that forms part of the Master in Teacher Training for Bachillerato<sup>1</sup>, ESO, Professional Training and Language Teaching. Thanks to this programme I was able to analyse and form part of the different dimensions of the teaching activity of an educational centre. Throughout the eight weeks of my placement, I listened several times to the diagnosis that the teaching staff, and even my colleagues, made of the affection that afflicts the educational system: the disinterest and total apathy of the students.

Even with the implementation of a new didactic current in which the teaching and learning process must revolve around the interests and needs of the students and the methodological change that this has entailed, the teachers are advised to count on the indifference of the students and not let it affect them. This led me to think of my behaviour as a student, of the moments when I could have shown that attitude. And, to my shame, I recognized myself in the impassive faces that sit in the classrooms.

Nevertheless, I also began to observe flashes of interest and curiosity. In these, too, I identified myself and I was able to record what had attracted my attention enough to put aside my comfortable passivity. In my case it was the recognition of the effort made by the teachers to enhance the value of what was being dealt with in class, the same effort that I put into making my environment participate in what I was passionate about.

Aware of the limitations imposed by the application of the curricular elements and thanks to the theoretical notions acquired in the subjects of the Master, especially in those specific to my speciality, I began to shape a didactic intervention in which I could implement the teaching of English through an attractive content. This quality of attractiveness responded to my interests, since I understood that in order to capture the attention of the students, I had to be able to convey to them my own fascination with the subject. For all these reasons, I chose to use literature.

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<sup>1</sup> In accordance with the nomenclature used in the legislation that we handle, it has been decided to maintain the Spanish term Bachillerato



Once the motivation angle was covered, I thought about what educational objectives I wanted to achieve with this intervention proposal. By observing the English classes in the Bachillerato stage, I established that language proficiency, both linguistically and communicatively, was not a problem for the learners. However, I noticed that the students were so focused on understanding and producing a related and well-founded discourse that they forgot to evaluate its content and include their point of view on the subject. With this in mind, I thought of a genre that illustrates the need for critical thinking to analyse and safeguard the individual rights that build a plural society and immediately dystopian fiction came to mind.

As it appears in the quote from my favorite author, Patrick Rothfuss, at the beginning of this paper, in my own way, I hope to be able to convey this admiration of literature to my students so that their use of words is not only correct, but also valuable.

## **2. OBJECTIVES**

The present innovation proposal is intended to emphasize the need to implement sociocultural competencies in educational practice through contents that engage the students' motivation. It is proposed, on the one hand, the use of extralinguistic subjects that attract the learner's interest to integrate into these curricular elements that regulate the acquisition of English as a foreign language. This allows, on the other hand, to work on a series of skills for the revision and modification of mechanized actions that interfere in the taking of reasoned decisions for the creation of a well-founded descriptive and analytical discourse.

In order to do this, the first aim is to demonstrate the value of using literary texts in the process of teaching and learning English as a foreign language. The suitability of the language used in this textual typology will be pointed out, which includes, in addition to the formal aspects of the language such as lexicon or syntax, a pragmatic and cultural approach. The ability of literature to arouse the students' interest and motivation will also be highlighted, alluding to their immediate reality and helping to examine and expand it.

Secondly, it aims to encourage learners' critical thinking. This process would include the observation of different points of view on the same issue by participating in educational activities. In a consecutive way, the main concepts of each proposal would be identified in order to question the validity of these notions, contrasting them with each other and finding faults in their argumentation. With this, students should formulate a personal assessment and integrate it in the argument that they have formed on the subject dealt with, reformulating ideas with which they agree and refuting those that they believe to be erroneous, thus analysing individual reasoning and how to apply thought.



### **3. THEORETICAL FRAMEWORK**

The present educational innovation project is framed in the sociocultural theory (SCT), formulated by Lev Vygotsky (1978), which describes the development of human cognition through the participation of the individual in social and cultural activities with other people, objects and events. In other words, it states that the determining factor in the development and complexity of mental activity is the sociocultural environment to which the individual is exposed. This hypothesis was formulated observing several fields of knowledge; over the years it evolved and adapted to the characteristics of each area of research. In relation to our domain of expertise, Lantolf and Thorne (2007), among others, present a framework through which the acquisition of a second language (SLA) can be investigated without isolating it from the social context, that is, how students of a second language demonstrate an increase in their abilities and a greater degree of acquisition when they collaborate and interact, whether with cultural expression, with their thoughts and feelings, with their peers, or with their teachers.

#### **3.1 Theories on SLA**

It is worth noting the evolution of approaches to foreign language teaching and learning through the formulation of theories that attempt to define which mental and cognitive processes take place in the acquisition of a second language. The study of the learning of a language other than the mother tongue is contextualized by Saville-Troike (2012) in the fields of linguistics and psychology, defining, from these areas of knowledge, the three main premises to which any hypothesis on the SLA must respond, and which Ütkiner (2013) formulates as follows: What exactly does the second language learner come to know? How does the learner acquire this knowledge? Why are some learners more successful?

One of these theories is behaviourism, directed by Skinner (1984) who stated that language is verbal behaviour, that is, students will produce and understand language if they are reinforced to do so, thus developing habits in the second language through routine practice. The creation of these good habits was carried out through repetition, mechanical language drills and pattern practices.

This perspective was criticised on the grounds that this process of learning by imitation would not help the learner in real-life situations.

Shortly afterwards, in response to behaviourism, the cognitivist theory is developed. Noam Chomsky (1959), its greatest exponent, formulates the hypothesis that the human being has a genetic capacity for the systematic perception of the language that surrounds us, which results in the construction of an internalized linguistic system: the Language Acquisition Device (LAD). This mechanism is put into operation and nourished by the linguistic environment, that is to say, the students notice a linguistic pattern and construct their own rules to understand the second language by themselves, these will be modified if they prove to be ineffective. However, as Ellis (2008) points out, cognition is not the only factor influencing the creation of assumptions about a language, some of the mistakes learners make are caused by incorrect transfers of the mother tongue rules. This hypothesis also focuses on learning as an individual mental phenomenon, ignoring the social processes that surround it.

As Swain and Deters (2007) point out, the sociocultural theory on second language acquisition differs fundamentally from those discussed above in their understanding of the social environment, which is proposed as cause of such acquisition; it is used to learn and build knowledge through interaction with it, rather than being studied as a contextualization framework. That is to say, the achievements of second language learners cannot be seen simply as the result of aptitude, background or individual motivation. They also depend on the social and linguistic frameworks in which their learning takes place: language learning is a socially ingrained process and not simply psychological. As Gibbons (2002) remarks, the SCT emphasizes what tools the person is acting with, where the action takes place and why it is acting.

### **3.2 SCT: Theoretical Premises**

In consonance with the above, from the sociocultural point of view, the main interest of the SLA is not only the formal learning of the language, but also its functional use. Instead of focusing on the linguistic properties of the second language or on the cognitive characteristics of the individual, the hypothesis

contemplates the act of learning a language around the communicative will in a given social context.

Lightbown and Spada (2006), in their dissertation on *How Languages are Learned*, explain that the SCT evidences the close relation that exists between the acts of speaking and thinking, proposing the former as mediator of the latter. This translates into the internalization by individuals of what is verbalized in the communicative process, thus acquiring control over their mental processes. The sociocultural theory is formulated on three key points: symbolic mediation, zone of proximal development (ZPD) and scaffolding.

The symbolic mediation is the nucleus of the theory. Regarding language learning, Van Lier (2000) claims that when a person interacts with other interlocutors and artefacts, its behaviour is mediated by a system of signs and symbols. In other words, through the communicative fabric that is formed with the social interaction of each individual, knowledge and cognition are constructed.

Park (2005) argues that the opportunity to use language as a means of making sense of experiences is an essential step in learning to handle language appropriately, meaningfully, and effectively. Language development will consist of the evolution of innate capacities that have been linked to mediation tools constructed in a sociocultural context. In view of the foregoing, as Lantolf and Pavlenko (1995) stated, the development of linguistic skills must take place in the context of collaborative activities.

According to Vygotsky, there are two types of mediation during and after the exercise of collaborative activities. Firstly, interpersonal interaction, which occurs between two or more individuals, in this case participants in the process of teaching and learning the second language. It takes place in a social environment, as a response to the communicative need. When this happens, learning is formed and constructed. Secondly, intrapersonal interaction, which happens in an individual manner. There are two types: inner speech, which consists of a thread of thought that cannot be heard by others, and private speech, which is the verbalization of the latter, characteristic of children. Through this type of interaction, learning is restructured and internalized.

Swain and Lapkin (2002) indicate that the need for language production pushes students into a process of internalization, thus improving acquisition.

These situations, before beginning to speak or write, demand that students pay attention to the manner in which thoughts are linguistically enunciated, much more than in linguistic input comprehension situations. Therefore, for the improvement of SLA, the authors advocate the constant creation of opportunities for student participation.

Regardless of the type of mediation that takes place, for it to be useful it must be linked to the students' zone of proximal development (ZPD). This concept, established by Vygotsky (1978), refers to the distance between the actual level of development determined by independent problem solving and the level of potential development determined by problem solving under the direction of an adult or in collaboration with more capable peers. Lantolf (2000) positions the ZPD between the different cognitive characteristics that a student possesses and the real activities that are proposed to him; so that what was unattainable by itself becomes attainable with collaboration. In the words of Lightbown et al. (2006), it is a metaphorical site where the student develops his knowledge through collaboration between the participants of an interaction or in private speech. This evolution becomes evident when achievements accessed with the help of others become knowledge integrated into individual performance.

In relation to the above, scaffolding, the last key element of the SCT, is the verbal guide that a teacher uses to help the student build knowledge. The teacher is responsible for initiating each new learning step, on the basis of what a learner is capable of doing on their own. This concept instigates educators to maintain high expectations of their students, as well as to provide adequate platforms for tasks to be carried out successfully.

The term scaffolding was first used by Wood et al. (1976) in their examination of the linguistic evolution of children in their early years. Scaffolding, in its most literal sense, is a structure erected for the construction or repair of a building. As each part of the building is completed, the scaffold is dismantled. It is a temporary structure, but essential for the success of the building.

Just as scaffolding helps painters or construction workers reach new heights, classroom scaffolding is the temporary help by which a teacher helps a student figure out how to do something, so that later the student can complete a similar task on his or her own. It is oriented to the future and aims to increase the autonomy of the learner. This collaborative view of the teaching and learning

process is geared towards a theory in which both teachers and students are active participants in the educational exercise. Therefore, the kind of support that teachers provide in the classroom will be a crucial element for the educational success of their students.

### **3.3 Literature in the EFL class**

#### *3.3.1. Didactic Approaches*

With the evolution and acceptance of the sociocultural hypothesis discussed in the previous sections, several didactic approaches for the SLA, which are framed in the SCT guidelines, begin to develop. Among them, the most widespread is the communicative language teaching (CLT). This perspective is based on the idea that the acquisition of a language involves having to communicate a real meaning. In other words, the main objective is to present a topic in as natural a context as possible.

Likewise, the impact on the importance of interaction with the sociocultural context reopens the debate on the use of materials that explore different forms of expression. These manifestations are the result of the creation of meanings that shape the daily activities of individuals in today's societies. A clear example of this is Literature.

The integration of literary texts into language teaching is considered an excellent way to get to know the culture and people of a given society. In the present case, the instruction of English as a Foreign Language (EFL), this teaching perspective allows students to be exposed to significant contexts with a linguistic use that presents a wide range of vocabulary, dialogues and prose. In addition to working on the more formal aspects of language, SLA through literature also stimulates imagination, develops cultural awareness and fosters critical thinking about arguments, themes and characters.

#### *3.3.2. State of the Art*

Over the years, there have been several approaches to the implementation of literature in the process of teaching and learning a second language. The gradual mobilization of the socio-cultural theory premises and the communicative approach in the EFL classroom can be observed in the evolution of these approaches. In accordance with the objectives of this didactic



intervention project, the integration of literature in the classroom should be subjected to the learners' interests. As Crookes and Schmidt (1991) pointed out, the necessary motivation to achieve this type of participation will only be achieved by appealing to the interest and enthusiasm of the student through the material used in the class, the level of persistence in the learning tasks and the level of concentration and enjoyment.

During the mid-20th century, two perspectives emerged that proposed a scientific approach to literary texts. That is to say, total objectivity in the examination of these texts, which entails ignoring the role of readers' personal responses in the analysis of literature. These two approaches are: New Criticism and Structuralism.

On the one hand, New Criticism argues that the framework of a literary work is autonomous, and students must be totally objective in their interpretation. In other words, the meaning is contained only within the literary text; the effect on the reader, the intention of the author or the social, historical and political background of the text are not considered when studying the work. As Van (2009) evidences, the students' goal is to discover that meaning through the analysis of formal elements such as rhyme, compass, images, and theme.

The biggest problem with this approach is the learner's dependence on the teacher to decipher the meaning of the literary work. Without this constant guidance students will not progress in building their language skills. In addition, most class activities are devoted to the identification of formal elements and literary devices such as symbolism, metaphors, similes, and irony. As reported by Thomson (1992), this makes the study of literary terms an end in itself and not a means for the reader to discover the historical and sociolinguistic experiences and influences that are manifested during the reading process. All of the above will prevent the active and constant participation of the student body, which will decrease the class members' interest.

On the other hand, Structuralism differs from New Criticism in that the literary text is not seen as an individual entity, but as a piece that fits into a system of categories that can be applied to all literature. This hierarchization promotes the systematization of formal knowledge, such as semantics, in order to understand the processes and structures that intervene, according to Culler (1982), in the production of meaning.

Criticism of Structuralism stands primarily around the diminishing of the individual role in the construction of meaning. On the contrary, it highlights the formal relations that are modelled by analysing linguistic systems and codes as the only determinants of meaning (Thomson, 1992). Although this perspective makes literature more accessible by connecting each work to a general thematic structure, it relegates the role it can play in students' personal development, encouraging their critical thinking and increasing their language skills.

With the unfolding of the second half of the 20th century, didactic perspectives on the integration of literary texts into the EFL programme evolved according to the principles of interaction centred on the interests and needs of the student. In other words, students are guided and encouraged to use their language skills to form personal opinions about texts. There are four main approaches that follow those premises: Stylistics, Language-Based, Reader-Response and Critical Literacy. All of them can be framed in the SCT, since in all of them there is a participative cultural mediation integrated in social activities.

At the end of the seventies the stylistic approach emerged, whose analysis focuses on the form of literary language in order to understand its content and develop students' sensitivity to this genre. Likewise, some authors such as Moody (1983) pay attention to the reader's previous knowledge in order to interpret complex texts. This, together with the aesthetic characteristics of the work, analyzed and commented through its use of language, will grant a wealth of points of view.

The most debated issue regarding the study of the characteristics of literary texts in the EFL classroom refers to the unconventional structures that appear within them, that is, whether they will confuse or improve a student's knowledge of the language. As Savvidou (2004) points out, the creative use of language, especially in prose, often deviates from the conventions and rules that govern standard and non-literary discourse. In the case of poetry, grammar and lexicon become manipulated to serve the orthographic or phonological features of language. Trengonve (1983) asserts that the limited communicative and linguistic proficiency in English of language learners, along with the lack of experience and sensitivity to a variety of registers in everyday life contexts will

present insurmountable challenges to the application of the stylistic approach as the only method in EFL classrooms.

Although the didactic proposal presents some obstacles for its application in the classroom autonomously, Van (2009) considers it to be relevant because it sheds light on one of the fundamentals of literature teaching: highlighting its aesthetic value and providing access to meaning by exploring language. That is, this perspective illustrates how the language of literature is a type of independent discourse and guides students in the different ways in which it is used for a purpose, namely aesthetic.

Parallel to the stylistic approach, the language-based approach emphasizes knowledge of the language of literature. However, as Carter and Long (1991) among others point out, this approach makes the work of language learners with literary texts more accessible, facilitating their participation. In addition, this approach requires a variety of SLA activities that, following Bloom's (1977) taxonomy, allow students to collaborate with each other, form critical opinions, and engage in lively debates. In this perspective, the teacher's role is to introduce and clarify terms or constructions of the language, prepare and guide students in the appropriate procedures for understanding the text, and intervene to provide pointers or redirect the flow of discourse; not impose interpretation.

Students devote much of their training to acquiring the technical skills that provide them with comprehensive understanding of texts and allow them to develop a sensitivity to different genders. The only drawback to this approach is the excessive focus on students' language skills, which helps learners to manage a text, develops their autonomy and improves their learning of English, but can have repercussions on their enjoyment of and interest in literature. This can be resolved by viewing literary texts as an excellent vehicle for CLT. Through peer interaction and collaboration, language needs can be met while nurturing student motivation.

In the case of the Reader-Response approach, its treatment of literature within the EFL curriculum emphasizes the two-way relationship between texts and students. That is, the two main premises of this perspective are the attention to the role of the reader and the process of reading a literary text. Activities that encourage students to rely on their personal experiences,

opinions and feelings for their interpretation of reading serve as an arc between those mainstays.

As Rosenblatt (1978) points out, each reader associates his or her own personal interpretation to each literary work; thus, this is an active process lived in the relationship between a reader and a text and must not be mistaken for an independent object, in the sense of an entity that exists apart from the author or the reader. The events that take place in a literary work are framed at a specific time and place. Through a communicative approach, different readers will react to these events in different ways, depending on their particular interests and experiences, generating different descriptions of the same work.

Among the problems identified in the Reader-Response approach is the variability of student responses which, on the one hand, may deviate greatly from significant aspects of the original work, making it problematic for the teacher to respond and assess communicative ability if it is based on misinterpretations. On the other hand, students' psychological and social backgrounds may make them reluctant to openly discuss their feelings and impressions. Also, a lack of attention to the formal characteristics of language can make it difficult to understand the language of the text and hence the appropriateness of the reactions.

However, as Van (2009) states, the discussed approach makes an important contribution to learning by demystifying literature and connecting it to individual experience. This accessibility is achieved through the activation of students' prior knowledge to improve the way of predicting and deciphering the language of literary texts and the subjects they deal with. Similarly, personalization of the teaching and learning process increases student involvement. These are the basic principles of CLT that encourage language learning through student-centred, process-oriented activities.

Finally, Critical Literacy is an approach born out of the need for the development of critical thinking observed in the classroom. Although this approach can be applied to various fields of knowledge, in this case, the study and implementation of literary texts in the EFL curriculum demonstrates the relationship between the use of language and social power. Regarding the interaction between readers and literature, Luke, O'Brien and Comber (1994) affirm that the author constructs a version of the social world in which they

position the reader, generating in him a social relationship with the text and reality. Many authors, such as Osborn (2000), have criticized the omission of the social aspects of language use in EFL classrooms.

This discourse also entails a critical approach to the process of teaching and learning that attempts to reinvent a methodology based on the acceptance of a premise by repetition, without questioning its validity. In agreement with Wallace (1992), one of the main objectives of Critical Literacy is to enable students to contemplate this effect of naturalization that presents the existing state of reality as something obvious and immutable and thus to show how individual student voices are absent in many classroom activities. Similarly, according to Cummins (2000), this approach should also encourage students to explore how social and political factors shape the language they are learning, thus understanding the socio-political reasons behind their decision to use certain varieties of the language.

The main concern for the application of this approach in the EFL classroom has to do with the choice of materials to illustrate social reality in all its complexity. If the works contain blatant political determinations, this can have repercussions on the freedom of formation of critical thinking of the student. In other words, students must be aware of the ideological assumptions underlying the texts they read, but they must also feel secure in exercising their right to freedom of expression. The latter will have to do with the historical, social and political context in which they have grown up.

In view of the above, and according to the study by Van (2009), critical literacy is effective and necessary for the teaching of literature. It allows students to observe how texts are linked to issues of identity, culture, political power, gender, ethnicity, class and religion. However, it is essential that, when dealing with these issues, the teacher knows the circumstances of his students in order to adapt them to their realities and facilitate their involvement in class.

As a conclusion, there are five basic principles of CLT that should be considered in order to assess the appropriateness of an approach to teaching literature in EFL classes. Firstly, the location of meaning; the relationship between texts and readers results in a symbolic mediation that will depend on the contextualization of both elements. Then, the learning objectives; the use of literature for SLA should respond to the interests and needs identified in a

particular group-class. Thirdly, educational activities; the choice of materials is crucial for the active participation of students, as well as means to create opportunities for collaborative work. Next, the role of the student; it will be the learner the one that, getting involved in class activities, generates individual opinions and meanings that lead to autonomous learning. Finally, the role of the teacher; the two main teaching tasks in this context will be the selection of texts and the orientation of the students in the different ways of interpreting them. This implies knowing the chosen works in depth in order to adapt them to the student, thus nourish his motivation.

### **3.4 Procedural Design: TBLT, CLIL, Flipped Learning**

During the course of this section, in the first place, the theoretical bases have been established on which to present, next, the different approaches for the inclusion of literature in the EFL classroom. Based on these guidelines, a methodological approach for didactic practice will be developed. This will take the most positive aspects of the approaches seen in the previous point, that is, those that are most motivating for the students and improve their linguistic and communicative skills. To this end, a series of procedures have been taken from three main didactic strategies: Task-Based Language Teaching (TBLT); Content and Language Integrated Learning (CLIL) and Flipped Learning.

Firstly, the TBLT methodology advocates the implementation of a series of procedures to meet the socio-cultural, communicative, and linguistic needs identified in the EFL classroom while encouraging student participation and involvement in the process. The design principles of this methodology follow those of the target situation analysis proposed by the English for Specific Purposes (ESP) approach. This establishes as a starting point the motivations or deficiencies of the students in the different sociocultural contexts where they will use the language. From this information, a sequence of activities is elaborated, that conform a task, to reach the proposed goal. In the subject we are dealing with, the objective is an implementation through the CTL of literature in the EFL classroom.

Nunan (1989) defines the communicative task as a piece of work in the classroom that encourages second language students to understand, manipulate, produce or interact in that language, focusing their attention on

meaning rather than form. The task must be presented as an independent communicative act. Therefore, as Skehan (1996) indicates according to the principles of CLT, it will be an activity in which meaning is primary; there is some kind of relationship with the real world; the completion of the task has some priority; and the evaluation of its performance is done in terms of the outcome.

Numerous studies on the application of TBLT in second language classrooms (Nassaji and Tian, 2010; Ellis, 2004; Pica et al., 1993) demonstrate that its use promotes communication, interaction, and negotiation among students. Likewise, the prioritization of meaning allows the integration of non-explicitly linguistic content, in this case literary texts, into language classrooms, thus capturing the attention and interest of students as their communicative and linguistic skills are developed implicitly.

This integration of extra-linguistic content into the EFL classroom will be carried out through CLIL. In an analogous way to CLT, this didactic procedure seeks to promote aspects of crucial importance in the teaching and learning process such as significant learning, autonomy, motivation or attention of students, among others. The functionality of this method is supported by the literature. Mohan (1986), who is considered the father of the method, together with Brinton et al. (1989) or more recently Marsh and Langé (2000) support its implementation after studying its implementation in different contexts and highlight its flexibility, mainly in non-bilingual settings.

In a bibliographic selection work on the method, Fontecha (2013) states its main postulates: naturalness, increased motivation and the use of authentic materials. However, for this case, the most interesting part of this method is the treatment of the linguistic contents. This is done through the application of the Focus on Form (FonF) theory enunciated by Long (1998). This didactic practice consists of an interaction centred on the linguistic sense, in which a concise and sometimes spontaneous attention is paid to the formal aspects of the language. The focus on form assumes that acquisition occurs best when students' attention is drawn to language elements when they are necessary for communication.

Finally, the flipped learning is, according to Bergmann and Sams (2014), a pedagogical approach in which the revision of theoretical notions passes,

through information and communication technologies, to the space of independent study of each individual. This involves transforming the group space into a dynamic and interactive learning environment in which the teacher guides the students as they apply the concepts and creatively engage in the subject. Likewise, this procedure allows students to access content individually, thus adapting the learning process to all rhythms and needs.





## **4. DIDACTIC INTERVENTION PROPOSAL**

### **4.1 Contextualization**

The present innovation project is based on the integration of literature in the EFL classroom. This allows the critical thinking and individual voice of the students to be fostered while the curricular elements that determine the process of teaching and learning are developed. With certain adaptations, mainly in the choice of works, this argument thread for foreign language teaching could be applied in all stages of Compulsory Secondary Education.

This was designed for first-year students of Bachillerato. At this level, on the one hand, there is a command of English that is more than sufficient to understand and transmit the main ideas of complex texts. The members of the class can participate in debates and other communicative exchanges in the foreign language with fluency and spontaneity. Likewise, the literary formation of the students is sufficient for them to be able to appreciate the nature and significance of the works to be worked on in class.

On the other hand, at this stage the students show advanced socio-cultural notions that will allow them to identify and contrast complex realities described in literary texts. Likewise, their intellectual and personal maturity is sufficiently developed to be able to deal with a content of such depth. In view of the above, it is intended to integrate different perspectives on the articulation of social structures and the identity of individuals to the learners' optics.

The choice of the literary genre of dystopian fiction is due to the assessment made by several authors (Alagozlu, 2007; Mehta & Al-Mahrooqi, 2015) of the difficulty faced by EFL students in using critical thinking and individual voice when producing a text, be it oral or written. This type of narrative presents a model of a hostile state in which people are reduced to social artefacts. Its purpose is to encourage students to analyse and modify the negative aspects that exist in the current context and could lead us to such a paradigm.

The didactic intervention has been planned to be developed during eight weeks of a school term, preferably the second or third so that the group has had time to adapt to the change of educational stage. During the three major tasks that make up the intervention, students will use literary texts as a tool to broaden their linguistic and communicative competences, define and argue their

ideas, and deepen their understanding of dystopian fiction. In accordance with the principles outlined in the theoretical framework, students will be encouraged to actively participate in the educational exercise, exploring different points of view, and taking in the proposed activities either individually or as a group.

#### **4.2 Innovative Contribution**

Defining educational innovation is something tremendously complicated. It is important to point out that a definition is a theoretical concept, however, in this case, its implications, or the lack of them, in practice are essential to understand it. After reviewing the literature dealing with this issue, I have formulated a description of what I have understood by educational innovation on which the foundations of this proposal for intervention have been built. This is, educational innovation is the modification of behaviours, models and pedagogical practices that, for a given reason, do not adapt to the established educational purpose. This is done through the introduction of new teaching and learning strategies, their implementation and management.

In this case, after reflecting on the difficulty of the students to get involved and evaluate the quality of the educational exercise, a plan of action is proposed to enhance the process of acquiring English, which consists of two main elements:

- The work of literary texts as content that captures the motivation of students and where to implement linguistic content.
- The use of critical thinking and individual voice to generate a meaning of the treated contents adapted to each student.

With regard to the inclusion of literature in the EFL classroom, this should be subordinated to the learners' SLA. The aim of this proposal is to facilitate students' access to texts with an elaborate and compelling language that describe complex realities. This process is not about simplifying literary works, but about deconstructing them so as to achieve the cognitive objectives set out in Bloom's taxonomy (1977) and formulate an individual meaning for each student. In the same way, with the progressive advance towards the more elaborated objectives of this hierarchy, the level of linguistic structures necessary to understand and communicate information will increase, forcing learners to improve their linguistic and communicative mastery.

The process of bringing the context exposed in literary texts closer to the reality of the students will take place through the formation of critical thinking and the individual voice of the students. In constructing the meaning of the literature studied, learners should judge the quality of the texts and draw conclusions that express their individual point of view. This will also enable them to analyse and self-evaluate their own language learning process.

In summary, the innovative contribution that this paper aims to provide is the integration of literature into the EFL curriculum in a way that increases motivation, linguistic and communicative skills and, in particular, socio-cultural awareness.

### **4.3 Specific Objectives**

As established by Decree 45/2008 of the Autonomous Community of La Rioja's educational legislation, which establishes the Curriculum for the first and second years of Bachillerato, the objectives of a didactic intervention must be aimed at ensuring that the student is able to apply the knowledge acquired to solve different problems and situations.

Stage objectives, as set out in Article 5, refer to those that are not specific to a subject, but indicate the skills that students must acquire over the two years. From those, this innovation proposal develops the following:

- To exercise democratic citizenship, from a global perspective, and to acquire a responsible civic conscience, inspired by human rights, that fosters co-responsibility in the construction of a just and equitable society and promotes sustainability.
- To consolidate a personal and social maturity that allows them to act responsibly and autonomously and develop their critical spirit. Anticipate and peacefully resolve personal, family and social conflicts.
- To promote effective equality of rights and opportunities between men and women, to analyse and critically assess existing inequalities and to promote real equality and non-discrimination for people with disabilities.
- To strengthen the habits of reading, study and discipline, as necessary conditions for effective use of learning and as a means of personal development.

- To know and critically evaluate the realities of the contemporary world, its historical antecedents and the principles and factors of its evolution. Likewise, to participate with solidarity in the development and improvement of the social environment.
- To develop artistic and literary sensitivity, as well as aesthetic criteria, as sources of educational and cultural enrichment.

In a complementary manner, the objectives of the Area, established in Annex I of the aforementioned decree, are those that contemplate the competences that must be developed in a subject, in this case, English as a foreign language. The design of this proposal for didactic intervention is based mainly on the following:

- To read in an autonomous manner texts with diverse purposes adapted to their interests and needs, valuing reading as a source of information, enjoyment and leisure.
- To know the fundamental social and cultural features of the foreign language being studied in order to understand and interpret cultures different from one's own.
- To value the importance of learning a foreign language as a means of accessing other knowledge and cultures, and to recognize its importance as a means of communication and international understanding in a multicultural world, becoming aware of the similarities and differences between different cultures and adopting an attitude of respect and tolerance.
- To consolidate self-evaluation strategies in the acquisition of communicative competence in the foreign language, with attitudes of initiative, confidence and responsibility in this process.

In view of the foregoing, this instruction based on sociocultural content aims to ensure that students acquire through the study of the literary genre of dystopian fiction, a better use, both communicative and linguistic, of English. By participating in the different activities that make up the tasks proposed in this didactic intervention, students will:

- Identify the main characteristics inherent to the genre of dystopian fiction.
- Enumerate the main exponents of this literary genre and its historical context.
- Broaden their lexical repertoire and implement the vocabulary and expressions acquired in their speech.
- Summarize the main ideas of the literary works studied in class.
- Illustrate the existing analogies between the reality described in literary fiction and our current context.
- Apply the appropriate registers according to the context, the interlocutor and the communicative intention, the communication channel, the support, etc.
- Hypothesize on the socio-cultural drift that the current era of information and communication technologies will take.
- Acknowledge the importance of critical thinking and searching for different sources when forming an idea.
- Value the experiences, projects and ideas of personalities who have served as agents of change.

#### **4.4 Curricular Elements**

##### *4.4.1. Competences*

The Spanish Education Law, Ley Orgánica de Mejora de la Calidad Educativa (LOMCE), establishes seven key competencies that will enable students to apply in an integrated way the contents of each of the stages of teaching and training. Thus, at the end of compulsory education, students must be able to satisfy the demands of their personal and professional lives. These are:

- Competence in Linguistic Communication (CCL)<sup>2</sup>: ability to use language, express ideas and interact with others, orally or through texts, in multiple modalities and formats.
- Competence in Mathematics, Science, and Technology (CMCT): operation of mathematical reasoning to solve questions of everyday life,

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<sup>2</sup> It has been agreed to keep the abbreviation of the competencies in Spanish in order to facilitate the possible bibliographic search to be carried out in this respect.

use of scientific knowledge and methodology to explain the reality around us and its application to respond to human desires and needs.

- Digital Competence (CD): safe and critical use of information and communication technologies (ICT) to obtain, analyse, produce and exchange information.
- Learning to Learn (CPAA): ability to initiate and persist in learning, organize tasks in a given time, and work individually or collaboratively to achieve an objective.
- Social and Civic Competences (CSC): development of interactive interpersonal skills, as well as active and democratic participation in social and civic life.
- Sense of Initiative and Entrepreneurship (SIE): transforming ideas into actions through creativity, risk-taking, project planning and management.
- Cultural Awareness and Expression (CEC): appreciation of the importance of socio-cultural expression through music, visual and performing arts or literature.

From among the competences described above, this proposal for a didactic intervention mainly promotes the following:

- Competence in Linguistic Communication (CCL): Following the principles of CLT, in each educational activity the communicative act will be promoted leaving the student to decide, within the disciplinary limits, the form, the tone and the moment to express a content.
- Digital Competence (CD): The use of the Flipped Learning methodology will provide students with a virtual space where they will be able to find the didactic contents. They must also use the TICS to obtain relevant information that they will include in their speech.
- Social and Civic Competences (CSC): Attention to the development of the individual voice will create an environment that promotes respect and attention to the perspective of each participant.
- Learning to Learn (CPAA): the development of critical thinking will pass through attention to the mental processes that students carry out when analysing a specific theme.

- Sense of Initiative and Entrepreneurship (SIE): As class tasks progress, students should use their creativity and planning and management skills to turn the ideas discussed into concrete actions.
- Cultural Awareness and Expression. (CEC): the use of literature as the basic basis of this didactic intervention seeks to make students appreciate the importance of cultural expressions in illustrating and changing social reality.

#### 4.4.2. *Contents*

As pointed out in the introduction, the activities designed to meet the training objectives are divided into three main tasks. During the progress of these, the four blocks of content for the first year of the stage will be worked on, which are set out in the Foreign Language section of Decree 21/2015, of 26 June, establishing the curriculum of Bachillerato. These are Comprehension and Production of Oral and Written Texts, respectively.

Following the principles set out in the theoretical framework, this will be sequenced in such a way that the students establish a base that allows them to understand and value language in all its functions, through comprehension contents, in order to be able to make appropriate use of it, with the production contents. It is also intended to base the acquisition of each new aspect of the language on the previous experiences and knowledge of the students.

#### Blocks I and III. Oral and Written Texts Comprehension

In terms of comprehension strategies, students should mobilise prior information on the subject; identify the textual type, adapting comprehension to it; discern between the general sense, essential information, main points, relevant details and implications of the text; formulate hypotheses on content and context; infer meanings from the understanding of significant, linguistic and paralinguistic elements; and reformulate proposed ideas from the understanding of new elements.

On the other hand, the analysis of sociocultural and sociolinguistic aspects should pay attention to social conventions, norms of courtesy and registers. In addition, the customs, values, beliefs and attitudes that make up a given society will be analysed.



Likewise, the vocabulary and expressions that describe people and objects; time and space; states, events and events; activities and processes; personal, social, academic and professional relationships; education and study; goods and services; language and intercultural communication; history and culture.

#### Blocks II and IV. Oral and Written Texts Production

With respect to communicative functions, it is expected that through interaction processes students will: learn to manage social relationships in the public, academic, and professional spheres; describe and appreciate the physical and abstract qualities of people, objects, places, activities, procedures, and processes; narrate punctual and habitual past events, describing states and present situations, and predicting short-, medium-, and long-term future events; and exchange information, indications, opinions, beliefs, and viewpoints, advice, warnings, and warnings.

Similarly, through the establishment and management and organization of discourse, students will learn to: express curiosity, knowledge, certainty, doubt, conjecture, scepticism, and disbelief; manifest will, intention, decision, promises, orders, authorization and prohibition, exemption, and objection; denote interest, approval, appreciation, admiration, satisfaction, hope, confidence, surprise, and their opposites; and formulate suggestions, wishes, conditions, and hypotheses. The enunciation of all the above must obey a series of sound, accent, rhythmic and intonation patterns.

On the other hand, in a transversal way, during the development of the didactic intervention it is expected that students include in their comprehension and production of oral and written texts all the syntactic-discursive elements that are specified in the decree that concerns us.

### **4.5 Practical Application in the Classroom**

#### *4.5.1. Methodology*

As indicated in the theoretical framework, for the design of the present innovation proposal, different techniques developed in three teaching methods have been combined: Task-Based Language Teaching (TBLT), Content and Language Integrated Learning (CLIL) and Flipped Learning. Nevertheless, in order for the didactic intervention to meet the established objectives, it is

essential that it satisfies the needs and interests of the learner. This, regardless of the method chosen, begins with the teachers' willingness to observe their students, to come to know what they stand out in and how they can improve.

Following the principles for literary integration that Khatib et al. (2011) propose in their Whole Literary Engagement (WLE), the organization in tasks should have as its ultimate goal the full participation of students in the process of teaching and learning. To this end, the design of these must take into account the environment in which they will be developed and establish, based on this analysis, the number of activities for each task, and the role that each student will play. Likewise, the literature recommends dividing this procedure into three phases: Pre-Task, During-Task and Post-Task.

The literary texts will serve as a means through which to capture the attention and motivation of the students in order, once this has been achieved, to implement the acquisition of the desired knowledge. The creation of a virtual space to which all students can access outside the classroom will allow them to adapt to all rhythms and facilitate the communicative act during the sessions. It should be noted that due to the cyclical nature of the educational process, very few, if any, of the language contents are new to students.

During the sessions, students will be encouraged to participate in the communicative act creating a real need to understand and transmit information in the foreign language. In the same way, attention to the development of critical thinking and individual voice will entail the constant evaluation of the studied contents and the individual reformulation of each student to create their own meaning. With regard to the treatment of linguistic errors, students are invited to self-correct or correct their peers. Whenever a recurring error is detected, the teacher will stop the class to review that specific formal aspect.

#### *4.5.2. Curricular Adaptations*

As indicated in the introduction, this didactic intervention is aimed at students with a high command of the foreign language, as well as a maturity that allows them to appreciate the complexity of the contents dealt with. However, I believe that by adapting the type of activities and changing the basic literary works, this proposal can be applied in any foreign language classroom. Similarly, when this unit is transferred to other groups it is important to know their socio-cultural

characteristics. Despite the many benefits of bringing a critical view of reality to foreign language classes, it is important to know if there is any reason why the topics addressed can hurt individual sensitivity.

In terms of attention to diversity, although the target group is very homogeneous, the open nature of the tasks allows students who wish to do so to go one step further in their research. Students at a lower level, although constantly encouraged to participate, may assume a more passive role at first, in order to gradually, and at their own pace, build up the required knowledge. On the other hand, the variety of roles included in the development of the same activity is intended to adapt to the types of intelligence presented by the students. Group work will serve, among other things, to learn from other people's skills and strengthen one's own.

Finally, with regard to the use of ICT, it should be noted that students who cannot access the Internet at home will have access to the school facilities every afternoon. If this is not the case or the students cannot travel there, the teacher will look for an alternative solution. In another order of things, these allow an immediate and effective adaptation to physical disabilities such as hearing or visual impairments.

#### *4.5.3. Tasks Development*

As indicated above, the estimated duration of the innovation project is eight school weeks. According to the timetable of Spanish secondary school students, an ordinary week without holidays or other planned activities consists of 4 sessions of 50 minutes each. In other words, we have 32 sessions to develop the three tasks designed to meet the established objectives.

All the tasks require a part of individual work and another part of group work of the students. Also, thanks to Flipped Learning, they will be able to develop the activities that make up each task both outside and inside the classroom. Each one of differentiated phases (pre-task, during-task, and post-task), will have to establish which is the main objective of the same one, which tools are necessary to obtain it and what result is expected of the work of the students. Below is an outline of how the contents of each task would be distributed.

<b>Week1</b>	SESSION 1	SESSION 2	SESSION 3	SESSION 4
	Pre-Task 1: dystopian fiction contextualization [a1, a2]		During-Task: three-act structure [a3]	
<b>Week 2</b>	SESSION 5	SESSION 6	SESSION 7	SESSION 8
	Pre-Task 2: linguistic style [a4, a5 - a7]			
<b>Week 3</b>	SESSION 9	SESSION 10	SESSION 11	SESSION 12
	During-Task 2: content construction [a8 - a10]			
<b>Week 4</b>	SESSION 13	SESSION 14	SESSION 15	SESSION 16
	Post-Task 2: evaluation and creation [a11, a12]			
<b>Week 5</b>	SESSION 17	SESSION 18	SESSION 19	SESSION 20
	Pre-Task 3: content construction [a13 - a15]			
<b>Week 6</b>	SESSION 21	SESSION 22	SESSION 23	SESSION 24
	During-Task 2: critical thinking development [a16, a17]			
<b>Week 7</b>	SESSION 25	SESSION 26	SESSION 27	SESSION 28
	Post-Task 2: metacognitive evaluation [a18]		Post-Task 1: innovative proposal follow-up [a19 - a22]	
<b>Week 8</b>	SESSION 29	SESSION 30	SESSION 31	SESSION 32
	Post-Task 1: innovative proposal follow-up [a19 - a22]			

### Task 1: “Have you ever tried to picture an ideal world?”

This task will occupy the first and last of the eight weeks. It will, therefore, serve as an introduction and conclusion to the didactic intervention. It has been designed from Alex Gendler's *How to recognize a Dystopia* video available on the TED-Ed platform.

The main objective of the **Pre-Task** phase is for students to understand the origin and contextualization of the dystopian fiction genre. To this end, two activities will be implemented. First, the first 2 minutes and 17 seconds of the video mentioned above will be projected in which the author reviews the evolution of the way in which literates have predicted the progress of civilization. It will be edited and adapted to the didactic objectives with the Edpuzzle tool.

Students will receive a worksheet with four open-ended questions so that they can infer the answers from the information provided in the video [a1], this can be found in Annex II. The first three questions will be corrected in class, solving any vocabulary doubts that may have arisen. While the fourth question, which impels students to think of other works that follow the characteristics of the dystopian genre described, will be assigned as homework.

Secondly, during the next session, the intellectual creations that each student has proposed fit into the genre of dystopian fiction [a2] will be examined collectively. Each student will briefly explain and justify his or her choice. By means of this exercise it is expected that the students, with the help of the teacher, will generate a small inventory of the exponent authors of this genre and its main characteristics.

The following is a brief summary of the above:

Pre-Task 1	Activity 1	Activity 2
<b>Description</b>	Screening: First 2' 17" of <i>How to recognize a Dystopia</i> + worksheet	Creating an inventory of the genre's exponent authors and main characteristics.
<b>Duration</b>	50' in class session	30' homework + 50' in class session
<b>Materials</b>	Audio visual equipment + Handout	Blackboard
<b>Classroom management</b>	Whole class discussion and individual homework	Whole class discussion and individual note-taking

The **During-Task** stage will consist of a single activity [a3]. It is hoped that students will understand the characteristic three-act structure of the novel. The first part of the session will be devoted to reviewing the contents of previously seen and resolving doubts.

Next, the teacher will explain the activity that the students will have to carry out as a group. Each group, made up of a minimum of 3 students and a maximum of 4, must choose an author from the listings in the previous phase and generate a visual work from one of their works with dystopian characteristics. The choice will be made in class so that there are no repetitions.

The activity can be carried out using tools seen in class for the creation of visual contents such as Canva or Storyboard. It must also include 7 panels, of which: the first will correspond to the author's biography, the second to the introduction of his novel, from the third to the fifth will raise the problems of this and the sixth the outcome, in the seventh will include a quote from the book that captures the spirit of this. The professor will use an example of the expected results through the application of the instructions to the novel *Animal Farm* by George Orwell.

Students must upload their work to the virtual platform enabled. During the last session of this phase, each group will present its work. The teacher will assign a percentage of the grade both to the execution of the physical work and to the presentation of the students.

During-Task 1	Activity 3
<b>Description</b>	Group work: summary and structuring in parts of a dystopian work of fiction
<b>Duration</b>	Two 50' in class sessions + group work
<b>Materials and resources</b>	Audio visual class equipment + virtual platform
<b>Classroom management</b>	Whole class explanation and group presentations

The **Post-Task** phase will take place during the last week. By then, Tasks 2 and 3 will have been completed, which are built through the work of two specific works: *A Brave New World* by Aldous Huxley and *1984* by George Orwell.

This exercise aims to conclude the monitoring of the progressive acquisition of knowledge by students. To this end, the students will carry out various assessment activities. Each of these will correspond to one of the language skills worked on: comprehension of written texts, production of written texts, production of oral texts and comprehension of oral texts.

Firstly, the students will be provided with the comic, found in Annex III, by Stuart McMillen, which illustrates the prologue to *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* by Neil Postman (2006). During the course of the class, students will discuss which vision most closely resembles the reality in which we live. In addition to their written comprehension skills, they will have to implement the knowledge about the two novels acquired in the previous weeks [a19].

Second, students will be asked to write a 150-word essay [a20]. Students will be asked to explain what they believe dystopian fiction is for. It will be noted that in this exercise they must more explicitly implement the acquired skills of critical thinking and individual voice.

Next, the rest of the video *How to recognize a Dystopia* by Alex Gendler, with which the present task [a21] was started, will be reproduced. In this video, an answer is given to the questions on which the students developed the previous

activity. A class discussion will discuss the effectiveness of dystopian fiction as an agent of change.

Finally, students will be asked to generate a video in groups, which they will have to upload to the virtual space in which they exemplify aspects of our society that we must modify in order to prevent them from resulting in unjust political actions [a22]. The YouTube video *Mouseland* that illustrates the speech by Douglas (1999) in the Canadian parliament will be used as an example.

Post-Task 1	Activity 19	Activity 20	Activity 21	Activity 22
<b>Description</b>	Reading of <i>Amusing Ourselves to Death</i> comic	Writing of a 150 word essay on <i>Cautionary Tales</i>	Listening comprehension of whole <i>How to recognize a Dystopia</i> video	Generating an oral presentation, conclusions on the didactic intervention
<b>Duration</b>	50' in class session	50' in class session + work at home	50' in class session	Three 50' in class sessions
<b>Materials and resources</b>	Handout	Handout	Audio visual equipment	virtual platform where the video <i>Mouseland</i> will be uploaded as an example + Projector
<b>Classroom management</b>	Individual reading and whole class discussion	Whole class explanation and Individual work	Whole class discussion	Group presentations

## Task 2: "Everybody Is Happy Now"

The second task is developed around the analysis and assessment by students of the novel *Brave New World* by Aldous Huxley. To this end, it will be divided into three parts. The marked reading rhythms respond to the activities that include references to parts of the book. However, students will be encouraged to take an individualized pace and to get ahead of themselves and so they wish.

- Introduction, chapters 1 to 6. Description of the happy society, the social classes that integrate it and the instruments for its conservation. Dissatisfaction of the protagonist, Bernard, with the established social order. Students should start reading this part during the first week.
- Climax, chapters 6 to 16. Presentation of Malpais. Problematic. A young man raised in the wild, John, is brought into society, the second element

of rebellion. The individual subversion that the protagonist experiences is influenced by the new elements. This part will be read during the second and third week.

- Denouement, chapters 16 to 18. Fate of Bernard and John as anomalous elements in a society designed to eradicate individuality. Reading during the fourth week of the didactic intervention.

During the **Pre-Task** it is expected that the students have already begun to read the introduction to the novel. For the first session students will be asked to collect information [a4] about the author and the temporal and spatial framework in which the work is written. In class, on a voluntary basis, students will present the data collected.

Following the premises set out in the Language-Based approach, the development of the rest of the sessions of the second week will focus on the formal use of the language in the novel. Through various activities in which a proactive Focus on Form will be implemented, the grammatical structures that appear in the work and in the characteristics of the descriptive language will be explored.

There activities include: the creation of a wiki in the online platform in which students include terms they do not know and their definition [a5], rephrasing of sentences that are interesting because of their grammatical syntactic disposition [a6] and phonetic correction by reading aloud passages from the book in class and listening to audio books [a7]. Attention will also be paid to rhythm and tone, essential elements for narration.

<b>Pre-Task 2</b>	<b>Activity 5</b>	<b>Activity 6</b>	<b>Activity 7</b>
<b>Description</b>	Creating a wiki for new vocabulary and expressions	Revising grammatical structures from the literary text	Attention to fonetics, rhythm and tone
<b>Duration</b>	50' in class session + work during the whole intervention	Interspersed with the reading and discussion of the novel.	Interspersed with the reading and discussion of the novel.
<b>Materials and resources</b>	Virtual platform	Handout + Blackboard	Audiobook from the novel
<b>Classroom management</b>	Individual work	Individual work + class correction	In class out loud reading



In the **During-Task** stage, which will concur with the reading of the core of the novel, students will construct, through scanning the literary text, cognitive knowledge of an increasingly higher order in Bloom's taxonomy (1977). In order to do this, first of all, a distinction will be made between the main idea and the supporting information, as well as between the points of view of the different characters. Students will be asked to reformulate these notions in their own words. This will make it possible to understand the main characteristics of the society being described and of the individuals that compose it.

<b>During-Task 2</b>	<b>Activity 8</b>	<b>Activity 9</b>	<b>Activity 10</b>
<b>Description</b>	Analysing summarizing the novel's construction of "happiness"	Debating and enhancing the importance of individual voice: Round Tables	Guessing the ending of the novel
<b>Duration</b>	50' in class session + work at home	Two 50' in class sessions	50' in class session + work at home
<b>Materials and resources</b>	Audio visual equipment	Audio visual equipment + class furnishings	Handout
<b>Classroom management</b>	Individual reading and whole class discussion	Group debate + class feedback	Individual work

They will have to turn the acquired knowledge into a short paragraph in which the idea of relegation of particular needs to favour global happiness is discussed [a8]. Learners are expected to define the meaning of happiness that appears in the book, the construction of this state through the manipulation of thought and the eradication of individualism in leisure, tastes and feelings.

Secondly, learners should apply the studied reality to their immediate context. They should reflect on the existence of patterns that can lead us to a model similar to the one described in the novel and propose measures so that this does not happen. This will also make it possible to highlight the importance of the individual voice. Through work in randomly formed groups, students should organize round tables in which topics related to the subject matter of the novel [a9] are discussed.

Finally, students will be asked to hypothesize the ending that will befall the main characters John and Bernard [a10]. The students who have already finished the novel will have to change the ending to adapt it to the course they

had imagined it would take. This will be expressed through a written essay that will be a significant percentage of the final grade of the assignment.

The first session of the fourth week of the didactic intervention, in which the **Post-Task** phase will be developed, will be dedicated to contrasting the hypothesized outcomes with the end of the novel. A debate on the same will be opened in class [a11]. This will make it possible to evaluate the knowledge acquired through the development of the task.

In the remaining three sessions, the students will have to implement in a group task all the acquired knowledge. Groups of five to six people will be formed who will choose one of the proposed outcomes to represent it in class [a12]. To do this, first of all, it must be rewritten in the form of a script and assigned roles to each of the participants. Each group will represent the reinterpretation of the final and the class will vote for the one that best fits the criteria previously established; the participants of the winning group will obtain an extra point in the grade of the task.

<b>Post-Task 2</b>	<b>Activity 11</b>	<b>Activity 12</b>
<b>Description</b>	Contrasting the hypothesized outcomes with the end of the novel	Reinterpreting the novel's ending
<b>Duration</b>	50' in class session	Three 50' in class sessions
<b>Materials and resources</b>	Virtual platform + Class audio visual equipment	Handout + Class furnishings
<b>Classroom management</b>	Individual work + class discussion	Group work

### Task 3: "Until they become conscious, they will never rebel"

Similar to what was done in the previous task, work on George Orwell's novel 1984 will be organized according to its internal structure into three books.

- Book One: Presentation of the Oceania nation, governed by the Party. Insubordination of the protagonist, Winston Smith, low ranking member of the institutions that maintain the social order.
- Book Two. Development of the problem. The protagonist meets Julia, a young woman with whom he builds a relationship, first sexual and then

sentimental, which leads to the subversion of the protagonist. Contact with the personification of the rebel movement: O'Brien.

- Book Three. Denouement. Society was always aware of the criminal activities of the protagonists. The rebel figure is unmasked as a government official. The protagonist is forced to regain his marked place in society.

For the development of this task, the reading of the book around which it is conformed will not be linked to the performance of the activities. Therefore, the sequencing of the reading will not be as strict as in the previous case since the achievement of the exercises does not depend so much on it. Students will be encouraged to read the novel as a common thread to the learning exercise they are developing.

Nevertheless, for the execution of the **Pre-Task** stage, the students must have read at least the first book of the three that make up the novel. In this phase, it is intended to carry out the study of the meaning of the novel, while the linguistic contents will be treated through a reactive Focus on Form. In other words, following the premises of the Reader-Response approach, attention will be paid to the formal contents of the language when these cause an impediment to the construction or transfer of information on the significance that each student makes of the subject matter of the novel.

To this end, a procedure similar to that implemented in the previous during-task phase will be carried out: understanding the elements that make up the described reality [a13], applying the conclusions inferred from this reality to its socio-cultural context [a14], and producing content that includes a personal evaluation [a15].

<b>Pre-Task 3</b>	<b>Activity 13</b>	<b>Activity 14</b>	<b>Activity 15</b>
<b>Description</b>	Understanding the elements that make up the novel's reality	Applying the inferred conclusions to student's socio-cultural context	Producing content that includes a personal evaluation
<b>Duration</b>	Two 50' in class session	50' in class session	50' in class session
<b>Materials and resources</b>	Virtual platform + Class audio visual equipment	Virtual platform + Class audio visual equipment	Virtual platform + Class audio visual equipment
<b>Classroom management</b>	Individual work + class discussion	Individual work + class discussion	Individual work + class discussion

In the **During-Task** phase, the development of critical thinking in students will be expressly worked on. To achieve this, the two methods used in the novel to suppress critical thinking will be observed: manipulation of the thought called *doublethink* and limitation of the vocabulary known as *newspeak*. Students should give a definition of these two instruments and evaluate their effectiveness [a16].

During the next session, a discussion will be opened on the way in which language shapes thought. Following the premises of the Critical Literacy approach, students will investigate the social aspects of language use. This will be specified through an activity in which students will be asked to bring two news' headlines about the same event in which the way they are narrated completely changes their meaning [a17]. The headlines that the teacher will use to exemplify what the assignment consists of are found in Annex IV.

All of the above will lead to a reflection on the sociolinguistic influence on the mental processes that make it possible to describe and, therefore, understand a reality. In other words, it will involve a metacognitive analysis. Students will be encouraged to examine their own thinking as an element of the context in which they find themselves. This will allow us to use it as a tool to modify the way we think and adapt it to what the situation requires.

During-Task 3	Activity 16	Activity 17
<b>Description</b>	Observing elements that suppress critical thinking in the novel's reality	Applying student's socio-cultural context: headlines comparison
<b>Duration</b>	Two 50' in class session	Two 50' in class sessions
<b>Materials and resources</b>	Class audio visual equipment	Class audio visual equipment
<b>Classroom management</b>	Class discussion	Class discussion

Finally, for the **Post-Task**, the metacognitive processes that must take place for the development of critical thinking will be exemplified. This will be done through the use of the board game Secret Code of the entertainment company Devir [a18]. This game has a clear application of the direction and examination

of thought given in metacognitive analysis; participants should try to follow the mental processes of their team leaders and adapt to them.

To start a Secret Code game, participants must be divided into two teams, each team must have a leader. The game starts with 25 words displayed in a 5 x 5 square. The bosses will have a map that only they can see by explaining which of these 25 words are theirs, that is, the ones that their team has to guess, each team will have 9 words if it is the one that starts or 8. The boss must have his team point out the words by making lexical associations between several words to encompass them in a single term and indicating the number of words he has associated. That is to say, if between my words I have "screen" "camera" and "mouse" I could associate them with "laptop"; to my team I would communicate "laptop, 3". There are more rules for the game, but these are essential for the demonstration.

<b>Post-Task 3</b>	<b>Activity 18</b>
<b>Description</b>	Thinking about our thinking: metacognitive examination
<b>Duration</b>	Two 50' in class session
<b>Materials and resources</b>	Secret Code Game + audio visual equipment
<b>Classroom management</b>	Class discussion, Group Formation to play the game.

#### **4.6 Teaching support materials and resources**

All the didactic materials necessary for the development of the innovation proposal have been created or adapted by the teacher. This enables the contents and competencies to be focused and delimited. All the classrooms of the institute are equipped with a projector, a screen, computer equipment and at least a blackboard for its transmission to the students. The worksheets will also

be accessible both in analogue format, in the form of photocopies, and in digital form, in the virtual space.

The didactic resources chosen for the development of this line of work are integrated in relevant discursive contexts and not as isolated fragments of language. In other words, although they form independent units, they have been spun together to create a narrative course in which students can easily immerse themselves. According to the principles of CLIL, they are all drawn from real sources such as Ted Talks, novels, comics or argumentative speeches.

Hereby a list of the used resources can be found:

#### **4.7 Assessment Criteria**

Success in achieving educational objectives in a language class requires that students remain current with assigned material. For these reasons, there is a daily attendance policy included as part of each student's participation grade. Active participation is crucial in learning a second language, especially when assignments are designed to be completed in groups. If students are not in class, they will not be able to participate. Failure to attend class regularly results in missed opportunities to practice the language and work with classmates. Student participation will be graded according to the participation guidelines included in one of the assessment rubrics (Appendix IX), which will be rigorously enforced. Each unexcused absence will result in a deduction of 10 points in your participation grade for the period covered by the absence.

In addition, contribution to class discussions and to both individual and group work is also essential. This will be part of the summative evaluation. Each assignment will have 20% of the quarter-end grade.

This grade will be deducted from the grades collected with the achievement of the activities included in these. To this end, four rubrics have been set up for each of the language skills developed in the tasks, see Annex V. Finally, the evolution of the student in the use of critical thinking and the progression in the inclusion of individual reasoned opinions, or individual voice, will grant the grade of outstanding.



## 5. DISCUSSION

Following the design of this proposal for didactic innovation, the hypothetical advantages and disadvantages of its application in the classroom have been extracted. With this, it is hoped to infer the viability of this action and the benefits it can bring to educational practice. However, the ideal would be to dispose of the time and resources to implement it in a specific class and collect quantitative data on its scope.

The benefits of the intervention are fundamentally articulated around its capacity to adapt to the needs and interests of students. As is repeatedly stated throughout this work, the design of the proposal responds to the imperative of improving the learners' use of critical thinking and individual voice, which can only be accomplished by attracting their attention and maintaining their motivation towards the process. Therefore, this presupposes that the activities designed for each task have an open character; the students are the ones who promote learning and the teacher adopts the role of guide to ensure the fulfilment of the established objectives.

This is a double-edged sword. At these stages students are accustomed to following very concrete instructions aimed at obtaining precise results through which knowledge is constructed. Although the teacher will make sure to support the students at every step, one of the objectives is to move towards increasingly autonomous learning. This can lead to opposition on the part of students by not obtaining tangible and objective solutions from the outset.

Likewise, in general terms, the application of the proposal requires a substantial insight on the teacher's part about the chosen literary works and their training for the use of the didactic tools that allow adapting the texts to the needs of the students. It may be the case that teachers are not prone or lack the resources to use authentic materials through ICT.

In short, although this proposal has certain limitations, the determination to generate motivating and useful learning will adapt it to cover the shortcomings that occur in its application. Student-centred teaching will continue to evolve over the years to overcome formal barriers and generate comprehensive and meaningful learning based on socio-cultural reality.





## 6. CONCLUSIONS

Having designed this proposal for educational innovation, I reaffirm my opinion that didactic practice should be based on the observation of the interests and needs of the students to whom it is addressed. The transmission of knowledge, in this case a foreign language, must begin by finding a common ground in which the student and the educator can begin to build a teaching and learning process that is as functional as it is motivating. Carrying out this work has allowed me to use the theoretical foundations acquired in the subjects of the Master and to translate the practical knowledge assimilated during my placement into the specific premises that are hereby integrated.

The first objective I set myself was to raise the value of literature as a common thread in which to implement the relevant linguistic contents. To this end, I carried out an exhaustive documentation work to provide a theoretical framework for this practice. Thanks to this research I was able to generate a methodological approach that I believe is satisfactory for motivating and involving students in the educational exercise, which will be reflected in a better acquisition of the language.

Secondly, I set out to enhance the learner's critical thinking and individual voice. This would make it possible to generate a more analytical and enriching reading and communicative exchange with their socio-cultural environment. The choice of the genre of dystopian fiction, as well as the activities that demonstrate the prevailing need for these two skills to create a plural and welcoming state, I believe will get students to work to improve their own.

The scope of the work does not allow to present results on what impact the application of the innovation proposal would have in an existing school. However, I believe that it creates the basis for working on a methodological approach that puts in vogue an innovative and inclusive education. I hope that my proposal is part of a movement that fights against the assertion made by Mark Twain at the time: "I have never let my schooling interfere with my education".



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